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# HISTORY OF ART OUTLINES

BY

M. LOUISE NICHOLS, A. M.

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Vol. I.

## ANCIENT ART

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M. LOUISE NICHOLS, A. M.

## **INTRODUCTORY NOTE.**

A word of explanation is perhaps needed in publishing these Outlines of the History of Art. My purpose is twofold, to facilitate the work of my own classes by putting into their hands in printed form the analysis of their daily lessons, and a desire to meet the needs of others who, either alone or under guidance, may wish to pursue a systematic study of the subject. That there is need of such an outlined course has been made evident from requests, which come to me not infrequently, for suggestions and advice as to what to read and how to study the history of art.

As the General Analysis shows, the course is planned to cover two years, but to include in the first year—for the benefit of those unable to take the second year—the two greatest and most important periods of art the world has as yet known, i. e., Greek Sculpture and Italian Painting. The second year's course is purposely left flexible that it may be adapted to the needs of each class.

The Outlines of Parts I and II are substantially the analyses of the work given from day to day to my own classes for the last ten years, with such additions and modifications as more recent researches and excavations have from time to time made necessary. No monument is included, I believe, that is not illustrated in class either by stereopticon, photograph or other reproduction where such exists, or by literary references and descriptions where such are our only sources of information.

The bibliographies are intended as guides to books most readily accessible and may easily be supplemented from fuller bibliographies given in many of those named. The books placed in the hands of the class for the two terms' work here outlined are Tarbell's *Greek Art* and Gardner's *Greek Sculpture* upon which the analysis of the Introduction to Greek Sculpture (Part II, C. I.) is largely based. In part II references are given to these handbooks wherever the different plan of this analysis has seemed to make it desirable.

Whatever claim to originality can be made for the Outlines is in the choice and arrangement of material and in the emphasis placed upon certain periods as compared with others, the aim being to keep throughout a proper perspective and to trace the development of art in the periods of promise in such a way as to gain a deeper appreciation of the really beautiful and noble works in the age of achievement.

M. LOUISE NICHOLS.

MISS PORTER'S SCHOOL,  
FARMINGTON, CONNECTICUT,  
MARCH, 1912.



## GENERAL ANALYSIS.

### **FIRST YEAR.**

**Oriental Art.—The Architecture, Sculpture and Painting of**

- A. Egypt.
- B. Chaldaea, Babylonia, and Assyria.
- C. Persia.
- D. Phoenicia and Asia Minor.

**Greek Art.—**

- A. Before 1000 B. C.—the “Mycenaean Age”.
- B. Architecture.
- C. SCULPTURE.
  - 1. Archaic period, to about 480 B. C.
  - 2. Transitional Period, 480 to 450 B. C.
  - 3. GREAT AGE—first period, 450 to 400 B. C.
  - 4. “ “ “ —second period, 400 to 323 B. C.
  - 5. Hellenistic Period, 323 to 146 B. C.
  - 6. Graeco-Roman and Roman Periods.
- D. Painting.

**Transitional Period.—A very brief view of art from the Roman period to the Gothic.**

**Italian Art, from the XIIIth. century to the XVIIth. century, A. D.—**

- A. Introduction.
- B. Architecture.
- C. Sculpture.
- D. PAINTING.

### **SECOND YEAR.**

- A. History of Architecture from Roman times to the Renaissance, with special study of the FRENCH GOTHIC CATHEDRALS.
- B. Spanish, Flemish, Dutch and German schools of painting.
- C. French, English, and American schools of painting.



**PART I.**

**ORIENTAL ART.**



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## ORIENTAL ART.

### A. Egypt.

I. Character of the land and people; the antiquity of their civilization; the extent, size, shape, and political divisions; the influence of the Nile on their civilization; the power of the priests and king, the character of their religion; some of their symbols as found in their art.

II. Chronology of Egyptian Art History:—

1. Ancient Empire, or Memphite Period. Capital at Memphis after dynasty III. Dynasties I-X. Dates, according to Maspero, 5000–3100 B. C. according to Petrie, 4777–3000 B. C. according to Breasted, 3400–2160 B. C.

2. Middle Empire, or First Theban Period. Capital at Thebes. Dynasties XI–XIII. Dates, according to Maspero, 3100–2400 B. C. according to Petrie, 3000–2100 B. C. according to Breasted, 2160–1788 B. C. (for dynasties XI–XII).

Hyksos Invasion in the XIII dynasty. 400–500 years.

3. New Empire, or Second Theban Period. Capital at Thebes. Dynasties XVII–XX. Dates, 1700–1000 B. C. (according to Petrie).

4. Saitic Period. Capital at Saïs. Dynasties XXI–XXX. Dates, 1000–324 B. C.

5. Ptolemaic and Roman Periods, or Period of Revival. Dates 324 B. C.–380 A. D.

III. Monuments under each period:—

1. Memphite Period:—

a. Architectural.

1). Mastabas—importance architecturally—description, including shape, size, three essential parts, purpose.

2). Pyramids—Three Great Pyramids at Gizeh, Cheops, Chephren, and Mycerinus—step-pyramids at Sakkarah and Medium—internal arrangement of pyramids—construction of pyramids—the buildings connected with the pyramids, the so-called “Valley-temples”—the “Temple of the Sphinx”.

3). Temples—recently discovered remains.

## HISTORY OF ART ANALYSIS.

### b. Sculptural.

- 1). Slate palette of King Narmer, predynastic, found at Hierakonpolis, now in Cairo Museum.
- 2). The Great Sphinx.
- 3). "Sheikh-el-Beled", or "Wooden Man of Boulak". Found in mastaba of the IV-V dynasty, at Sakkarah, and now in Cairo Museum.
- 4). Ra-nofer, the priest. Vth. dynasty. Cairo Museum.
- 5). Life-size statue of Pepi I. Dynasty VI. Cairo Museum.  
This statue is remarkable as the earliest example of a life-size statue of beaten bronze which we have.
- 6). Royal Scribe of the Louvre. Dynasty V-VI. In the Louvre.
- 7). Cross-legged scribe of Gizeh. Dynasty V. Cairo Museum.  
Found in 1893 at Sakkarah.
- 8). Ra-hotep and Lady Nefert, his wife. Dynasty III. Cairo Museum.
- 9). Ivory statuette of Cheops (Khufu), only 4" - 5" high. Cairo Museum.
- 10). Relief of Man with the antelope. Cairo Museum.  
This is of special interest as the prototype of the "Good Shepherd" in early Christian art.
- 11). Relief of bull and lion's head. Cairo Museum.

### c. Painting. Wall-painting, subject, technique.

Example:—Wall-painting found in mastaba near Medum, of III dynasty, representing geese feeding in various attitudes.

## 2. Middle Empire, or First Theban Period:—

### a. Architectural.

- 1). Tombs—a) Pyramidion-mastaba type.  
b) Rock-cut tombs, as at Beni-Hasan of the XIIth dynasty. Proto-Doric and clustered lotus-bud columns.
- 2). Temples—few remains show columnar structures with lotus-bud or Proto-Doric columns to have existed.

## ORIENTAL ART.

### b. Sculptural.

The statues of this period are more colossal in character with somewhat more slender proportions, but less individual and natural.

### c. Painting.—Wall paintings similar in subject and technique to those of Memphite Period—examples from Beni-Hasan show great beauty of design and considerable naturalism in the treatment.

## 3. New Empire, or Second Theban Period:—

### a. Architectural.

1). Tombs—a) Rock-cut, with simple façades and winding passages, both royal and private. Example, Tomb of Menephthah at Thebes, XVIII dynasty.

#### b) Temple-form tomb, royal only.

Examples:—(1) Tomb of Queen Hatasu, XVIII dynasty, at Deir-el-Bahri. A hemi-speos.

(2) Tomb of Amenophis III, XVIII dynasty, on the plain of Thebes. Two colossi only remain.

(3) Tomb of Ramses II, XIX dynasty, near Thebes. Called the Ramesseum.

2). Temples—the three essential parts, the sanctuary, or *sekos*, the hypostyle hall, the great fore-court with its huge pylon, usually approached through an avenue of sphinxes, colossi, and obelisks.

Examples:—a). At Karnak—The Smaller Temple, or Temple of Khonsu.

—The Great Temple, dedicated to the Theban Triad.

## HISTORY OF ART ANALYSIS.

b). At Luxor—Temple of Amenophis III, dedicated to the Theban Triad.

c). At Abydos—Temple of Seti I.

d). At Abu-Simbel—Two Grotto-temples of Ramses II.

### b. Sculptural.

Statues as a rule colossal and inferior to those of the Memphite Period.

Examples of exceptional merit and interest are

1). The Bronze Horus, in the Louvre.

2). Relief of Seti I from Abydos, one of many exceptionally fine reliefs in the temple there.

### c. Painting.

Examples of wall-painting :—1). Painting from tomb of Prince Horemheb, XVIII dyn.

2). Painting from Ramesid tomb of XIX dyn.

## 4. Saitic Period :—

An age of decadence in art.

Examples of exceptional interest :

a. Gold statuette of the god Hershef, ramheaded. A work of the XXIII dynasty. Boston Museum of Fine Arts.

b. Portrait head of dark green basalt, in Berlin. Seems to indicate an attempt in this period to revive the art of portrait sculpture of the Memphite Period (compare similar head in Boston Art Museum).

c. Statues of Osiris, Hathor and Isis. Cairo Museum.

## **ORIENTAL ART.**

### **5. Ptolemaic and Roman Periods, or Period of Revival:—**

Temples of this period as compared with those of the New Empire.  
Greek influence.

- Examples:—a. At Edfu, the best preserved temple of this period.  
b. At Philae, temple of Isis:—the “Isis Kiosk.”  
c. At Denderah.  
d. At Kom-Ombo.  
e. At Esneh.

### **IV—Some general characteristics of Egyptian art.**

1. Three purposes of Egyptian Art.
  - a. To express reverence for the dead.
  - b. To adorn the worship of the gods.
  - c. To glorify the king.
2. Decorative instinct very strong.
3. Their sculpture of all periods conforms to the *Law of Frontality* as formulated by Lange. Art of Ancient Empire distinguished by the powerful individualistic representation in portrait statues; in later periods more knowledge of human form is shown.
4. Massiveness and repose. Treatment in masses.
5. Various technical processes were perfected by the Egyptians and handed down by them.

## HISTORY OF ART ANALYSIS.

### B. Chaldaea, Babylonia and Assyria.

I. Character of the land and people—the valley of the Euphrates and Tigris as compared with that of the Nile—their religion.

#### II. Chronology:—

1. Babylonia—earliest known period, 7000–2250 B. C.  
Few remains as yet found belonging to this period.

2. Chaldaea—2250–1250 B. C.—Southern capital at Ur.  
—Northern capital at Nippur.

3. Assyria—capital at Nineveh—first period, 1250–900 B. C.  
—second period, 900–625 B. C.

(Conquest of Babylon and the Medes).

4. Babylonia—capital at Babylon—625–538 B. C.

(Conquest of Cyrus and the Persians).

#### III. Monuments of Assyrian Art:—

##### 1. Architectural.

a. Palaces—materials used, their plan, the use of columns, decoration, method of lighting, roofing.

Examples:—1). At Nimrod—Palace of Assurnazir-pal, 884–860 B. C.

—Palace of Eserhaddon, 650 B. C.

2). At Khorsabad—Palace of Sargon, 721 B. C.

3). At Koyunjik (Nineveh)—  
Palace of Sennecharib, 704 B. C.

—Palace of Assur-bani-pal, 660 B. C.

## ORIENTAL ART.

b. Terraced temples. Examples at Borsippa and at Khorsabad.

### 2. Sculptural.

Sculpture largely bas-relief—character and purpose.

Examples:—a. Winged bull from Khorsabad, in the Louvre.  
VIII century B. C.

b. Winged lion from Nimrod, in British  
Museum. IX century B. C.

c. Lion hunt from Nimrod, in British Museum.  
IX century B. C.

d. Wounded lioness from Koyunjik, in British  
Museum. VII century B. C.

e. Two daimons, from Koyunjik, in British  
Museum. VII century B. C.

f. King and eunuch, from Nimrod, in British  
Museum. IX century B. C.

g. King and Grand Vizier, from Khorsabad, in  
the Louvre, VIII century.

h. Head of an Assyrian Officer, from Khorsa-  
bad, in the Louvre, VIII century.

### 3. Painting an adjunct of sculpture—enamelled tiles used.

## IV. General characteristics of Assyrian art.

1. A sense of beauty and action.
2. Fine ornamentation and attention to detail.
3. Bas-relief predominates over sculpture in the round.
4. Symbolism prevalent.
5. Heraldic designs common.

## HISTORY OF ART ANALYSIS.

### C. Persia.

- I. Historical sketch of Persia: conquests of Cyrus the Great from 559 to 538 B. C. bring the Persians into contact with the Ionian Greeks of Asia Minor and also with Assyria; influence of the art of Egypt felt after the conquest of Egypt by Cambyses in 525 B. C.; influence of the Persian Wars felt in the time of Darius and Xerxes, 500 to 480 B. C.
- II. Art remains chiefly architectural, painting and sculpture being subordinate, as in Assyria.
  1. Materials used—glazed bricks, enamelled in brilliant colors, very common; stone also used more freely than in Assyria.
  2. Plan of the palace—use of interior columns to support roof—character of columns—bull-headed and lion-headed capitals—Ionic character of the architrave.
  3. Some examples from important sites of the ruins:
    - a. From Persepolis, palace of Darius (cf. Façade of Tomb of Darius at Naksh-i-Rustum, rock-cut); Propylaea of Xerxes.
    - b. From Susa, palace of Artaxerxes, excavated by the Dieulafoys; columns; frieze of the archers, frieze of lions.
    - c. Tomb of Cyrus, a translation into stone of the terraced-temple of Assyria and Babylonia.

### D. Phoenicia and Asia Minor.

A brief summary of the character and influence of the art of these countries..

See E. Gardner, *Handbook of Greek Sculpture*, pp. 52–56.

Examples of the rock-cut tombs of Lycia which shows primitive Ionic architectural features, such as those at Telmissos and Antiphellos.

**PART II.**

**G R E E K A R T.**



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## GREEK ART.

### A. "MYCENAEAN" ART. Before 1000 B. C.

#### I. Introduction.

1. Mycenaean art, the earliest expression of western genius, shows a marked contrast to Oriental art; it possesses more originality and shows more inventiveness; the Orient is more conservative and art was bound down more by tradition and convention than in the Occident; great advance in our knowledge of this period during the past thirty-five years due to excavations; new light on the Homeric poems; explanation of the terms "Mycenaean," "Aegean," and "Minoan;" value of Schliemann's work at Ithaca, Troy, Mycenae and Tiryns; our debt to Dr. Dörpfeld, at one time director of the German Institute of Archaeology at Athens; the rival centers of "Mycenaean" art, the Argolid and the island of Crete; other remains found in the Cyclades, Attica, and elsewhere; this period of art is dated from 1000 B. C. backward to the time of the first dynasty tombs at Abydos in which Flinders-Petrie found remains of vases of this class; periods of bloom and decay—two periods at Mycenae, the Perseid, coincident with the Tiryns palace, to which belong the shaft-graves of the "grave-circle" at Mycenae, and the Pelopid, to which belong the later tholos tombs, or "bee-hive" tombs.

#### II. Discussion of Monuments.

##### 1. Architectural remains.

a. Palace—site chosen usually a rocky height—the hill-fortresses of the Argolid and elsewhere—plan of the palace at Tiryns in detail—the palace at Mycenae—decoration of the palace—kyanos frieze and frescoes—method of roofing and lighting—use of columns—bath-room at Tiryns—Mycenaean doors and gateways.

##### b. Tombs

Two classes—1) Shaft-graves, as in the "grave-circle" at Mycenae, unimportant architecturally, but very important because of the objects found in them.

2) Tholos, or "bee-hive" tombs, as at Mycenae, Orchomenos, Vaphio, Menidhi, and elsewhere—essential parts, the tholos and dromos, in some a side chamber—method of construction, decoration of the façade and of the tholos—study of the so-called "Treasury of Atreus" at Mycenae—the Orchomenos ceiling.

## HISTORY OF ART ANALYSIS.

2. Sculptural remains.
  - a. Reliefs—grave stelae—Lion Gate relief—other reliefs.
  - b. Examples of sculpture in the round—Kampos statuette.
3. Painting.
  - a. Frescoes—bull fresco at Tiryns—fresco showing spiral motive—frescoes found at Melos, Knossos, and elsewhere.
  - b. Vase-painting—introduction of lustrous paint—the potter's wheel in use—wealth of artistic designs which influenced later art.
4. Highest skill developed in work of the goldsmith, silversmith, carvers of ivory and engravers of gems, drinking-cups, rings, bracelets, diadems, votive offerings, dress ornaments and weapons; special examples, such as the Vaphio gold cups and the inlaid dagger-blades.

### B. GREEK ARCHITECTURE.

- I. Importance of the study of Greek architecture—the two chief characteristics of Greek genius (i. e., *balance*, or a sense of proportion, and *individuality*, or the power of selecting and transforming) visible in their architecture.
- II. The TEMPLE, the highest form of Greek architecture—the idea of temple due to their religious nature—location of temple—materials used in temples in various stages of development—methods of joining blocks of marble—absence of arch, Greek architecture a columnar and trabeated architecture—ground plan of temple in its various forms—orientation of Greek temple—roofing and lighting.
- III. GREEK "ORDERS" of architecture—Doric, Ionic, Corinthian.
  1. DORIC ORDER—characteristics and essential elements.

a. Crepidoma— b. Column— c. Entablature —	3 steps—top step called the stylobate, because the columns rest upon it.
	1) Shaft with 16, 18, or 20 flutings, separated by sharp edges, or arrises—entasis about one-half the way up.
	2) Capital—abacus, upper part. —echinus, lower part.
1) Architrave—with regulae and guttae.	
2) Frieze—metope and triglyph.	
3) Cornice—corona with mutules and guttae—raking cornice.	
4) Pediment—gable, tympanum.	

## GREEK ART.

Changes in the proportions of Doric columns—

Height of column—earliest period, 4 to 5 times the diameter at base.

Vc.—IVc.— $5\frac{1}{2}$  times diameter at base.

late IVc.—IIC. B. C.—6 to 7 times diameter at base.

Echinus—early period—widely flaring.

best period—curve much stronger.

late period—low and almost conical.

### 2. IONIC ORDER—characteristics and essential elements.

ATTIC—IONIC

- a. Crepidoma—same as Doric in essentials.
- b. Column
  - 1) Base—torus, trochilus, torus.
  - 2) Shaft with 24 flutings, separated by flat edges—entasis none, or very slight.
  - 3) Capital—low abacus, inconspicuous echinus—volutes the distinctive feature.
- c. Entablature
  - 1) Architrave, triple.
  - 2) Frieze, continuous.
  - 3) Cornice.
  - 4) Pediment.

ASIA MINOR IONIC

- a. Same as in Attic-Ionic
- b. " " " " except the base of the column which has a plinth, two or more trochili, and a torus.
- c. Same as the Attic-Ionic, except the cornice which has dentils.

Proportion of column—height, 8 to 10 times the diameter at the base.

### 3. CORINTHIAN ORDER—characteristics—a modification of the Ionic—capital and use of dentils its distinctive features—proportions more slender than in the Ionic, being $8\frac{1}{2}$ to $10\frac{1}{2}$ times the diameter at the base—base usually the Attic-Ionic with a plinth—Vitruvius's story as to the origin of the capital.

### IV. Use of color in the Greek temple—evidence of remains—theory as to the origin of the custom—aesthetic value of color.

## HISTORY OF ART ANALYSIS.

V. Examples of each of the orders to show the development, with a special study of the

1. Parthenon.
2. Niké Temple.
3. Erechtheion
4. Propylaea on the Athenian Acropolis.
5. Monument of Lysicrates, Athens.
6. Olympieion, Athens.

VI. Secular buildings—

1. The Propylaea
2. The Stoa, or Portico } columnar.
3. The Theater
4. The Odeion } non-columnar.
5. The Stadion

VII. Special characteristics of Greek architecture—simplicity of form, harmony of proportion, and refinement of line.

## C. GREEK SCULPTURE.

I. Introduction :—

1. Sources of our knowledge are

- a. Literary,
- b. Monumental,
  - 1) inscriptions,
  - 2) coins, gems, bronzes, terra-cottas, vases, and other small art objects,
  - 3) statues and reliefs, which may be
    - a) originals,
    - b) copies, or replicas,
    - c) imitations.

2. Materials and processes :—

- a. Wood—primitive *xoana*,  
—chryselephantine statues,
- b. Stone and marble—*poros*, early VIth century, B. C., in the Attic school.  
—a blue-veined marble from Mt. Hymettos, VIth century.  
—Naxian marble, VIth century.  
—Parian marble, VIth century and later.  
—Pentelic marble, Vth century and later.

## GREEK ART.

- c. Bronze and other metals—the advantage of bronze over marble, in being lighter and allowing greater freedom of pose, made it a favorite material for sculptors of athletes.
  - d. Terra-cotta—in early periods for statuettes and ornamental features—later for figurines such as those from Tanagra and Myrina.
3. Color in Sculpture—
- a. In early *poros* sculpture, thick, opaque, and crude.
  - b. In later marble statues, transparent and pleasing, not over the entire statue, but to bring out certain details.
4. Sculpture may be
- a. Decorative, as relief work applied as decoration to various objects.
  - b. Architectural, in relief or in the round, connected with some building as architectural decoration.
  - c. Free, i. e. not connected with any building as architectural decoration—may be relief or in the round.
    - 1) Cult-images, or statues of divinities in temples.
    - 2) Votive sculpture, *anathemata*, may be
      - a) god, or goddess to whom vow was made.
      - b) dedicatoe himself.
      - c) votive tablets, as those to Asklepios.
    - 3) Sepulchral—stelae, or statues.
    - 4) Honorary statues.
5. Early influences on Greek sculpture—condition of Greece after the “Mycenaean Age” not conducive to artistic activity—outside influences felt from Egypt, Assyria, Phoenicia and Asia Minor—certain types and a tendency toward mythological subjects shown in small art objects belonging to the period between 1000 B. C. and 600 B. C.
6. Inherited and borrowed types:—
- a. Nondescript draped type, standing.
  - b. Draped female type, standing—a development from type a.
  - c. Nude male type, standing.
  - d. Draped male or female type, seated.
  - e. “Rapid motion” type—winged figures.

## HISTORY OF ART ANALYSIS.

### II. Chronology of Greek sculpture:—

1. Archaic Period, to about 480 B. C.
2. Transitional Period, 480 to 450 B. C.
3. GREAT AGE—first period, 450 to 400 B. C.
4. " " —second period, 400 to 323 B. C.
5. Hellenistic Period 323 to 146 B. C.
6. Graeco-Roman Period.

### III. Discussion of Monuments:—

#### 1. Archaic Period (625?–480 B. C.):—

- a. Nicandra statue. Late VIIc. B. C. Type *a*. National Museum, Athens. Found in Delos, 1878, by French excavators. Inscription, the writing being boustrophedon, reads (translated): "Nicandra set me up to the far-darting archer-goddess, the daughter of Deinodikos, the Naxian," &c. It may be a copy of a primitive *xoanon* of Artemis.

References: Gardner, 119  
Tarbell, 128.

- b. So called "Apollo" series. Type *c*. They may represent either Apollo, athletes, or may, in some instances, have been grave-monuments. Two general classes have been observed, the "grinning" class, and the "stolid" class, the former usually having round shoulders, and the latter square shoulders.

Some examples of this type are:—

- 1) "Theran Apollo." Belongs to the "grinning" class. Nat. Mus., Athens. Date, VIIc.–VIc. B. C. Found at Thera in 1836.  
References: Gardner, 123  
Tarbell, 129–131.
- 2) "Apollo" from Orchomenos. "Stolid" class. Nat. Museum, Athens. Boeotian school. See Gardner, p. 147.
- 3) "Apollo" from the precinct of Ptoan Apollo in Boeotia. "Stolid" class. See Gardner, 149. National Museum, Athens.
- 4) "Apollos" from Delphi. Argive school. Delphi Museum. "Stolid" class. See Gardner, Appendix, 527–530.

## GREEK ART.

- 5) "Apollo" from Melos. Mixed class. National Museum, Athens.  
Found in 1891. See Gardner, 125.
  - 6) "Apollo" from Tenea. "Grinning" class. Munich Glyptotek.  
See Gardner, 141; Tarbell, 182.
  - 7) Ptoan "Apollo," from same precinct as 3), but later in date, being about 500 B. C. National Museum, Athens. See Gardner, 149.
  - 8) Dermys and Kitylos, the earliest group. Late VIIc. B. C.—early VIc. B. C. Belongs really to type c. Boeotian School. A tomb-stone of twin brothers, with inscription. Nat. Mus., Athens.
- c. Examples of type d.
- 1) Seated statues from Branchidae, in Asia Minor, now in British Museum, London. Series showing the tendencies of the Ionic school in the VIc. B. C.
  - 2) Two seated statues from Arcadia. National Museum, Athens.  
Showing the tendencies of the Doric school in the VIc. B. C.
- d. Examples of type e.
- 1) Gorgon in the Selinus metope (the first in list below of the 1st series), Palermo Museum, Sicily.  
1st series:—
    - a) Perseus cutting off the head of the Gorgon.
    - b) Herakles with the Kerkopes.
    - c) Chariot with four horses.  
2d series:—
    - a) Europa riding a bull.
    - b) Herakles and the Cretan bull.
    - c) A sphinx.

This series shows Cretan influence.

  
3d series:—
    - a) Two fragments of a gigantomachia.
  - 2) "Niké of Archermus." National Museum, Athens.  
See Gardner, pp. 116–119.  
Tarbell, p. 139.
- e. Early Attic school.
- 1) Characteristics of this school—increase of material for study, since the day of Heinrich Brunn's estimate by the excavations, on the Athenian Acropolis, in 1885 to 1890.

## HISTORY OF ART ANALYSIS.

- 2) Early *poros* sculpture. See Gardner, pp. 158–163.  
a) Technique. Tarbell, pp. 133–134.  
b) Purpose.  
c) Subject.  
d) Some examples:  
(1) Group representing bull attacked by lions.  
(2) Herakles and Triton, the "old man of the sea."  
(3) Zeus and Typhon: Zeus contends against Typhon, a three-fold man-headed and snake-bodied monster; and Herakles against the snake Echidna in the other half of the pediment.  
(But compare Furtwängler, *Aegina*, p. 317, for a new restoration.)
- 3) Early marble sculpture.  
a) Athena gable group—Athena and the fallen giant. Types *b* & *c*.  
See Gardner, p. 163.  
b) Moschophoros, or man with calf on his shoulders. Type *c*.  
See Gardner, p. 175.  
c) Series of mounted horsemen. See Gardner, p. 177.  
d) Seated figure of Athena, attributed to Endoeus. Type *d*.  
See Gardner, pp. 180–181.  
e) Series of female statues found on the Acropolis in 1886–1889.  
Type *b*. See Gardner, pp. 164–175.  
Tarbell, 147–151.  
f) Early Attic reliefs—  
(1) Marathon stele (compare with the Alxenor stele of the Naxian school). National Museum, Athens.  
(2) Charioteer mounting his chariot. Acropolis Mus., Athens.  
(3) Head of diskophoros. National Museum, Athens.  
Compare with the (1) Spartan reliefs.  
(2) The Ephesus column.  
(3) The Harpy tomb.  
(4) The Leukothea relief.

## GREEK ART.

### f. The Aegina Marbles. Munich, Glyptotek.

Character of the Aeginetan school—Callon and Onatas. History of the finding of the marbles—Thorwaldsen's restoration.

Subject of each pediment—composition of the groups—technique of the figures in detail.

Conflicting theories as to the date of the marbles.

Furtwängler's restoration and recent discoveries.

Influence of the school seen in

#### i) Strangford "Apollo", British Museum.

This may be a copy of a bronze original or a minor work in marble under the influence of the Aegina bronze working school. Compare with this the "Apollo" of Piombino in the Louvre, a bronze statue which shows possibly the position of the arms in the Strangford Apollo; this is probably a bronze original of the archaic period, but the school cannot be definitely determined (see Gardner, p. 209).

### 2. Works of the Transitional Period (480-450 B. C.):—

#### a. The Tyrannicides, or Harmodius and Aristogiton group. Naples Museum.

History of the group—material for restoration—theories as to the arrangement of the figures—importance of the group.

Question as to the dating of the group—does the Naples group go back to Antenor, or to Kritios and Nesiotes? Evidence of Boston vase fragment.

#### b. Three great names of the Transitional Period—Pythagoras, Kalamis, Myron.

i) Pythagoras and his work. His possible connection with the original of the "Apollo on the Omphalos" in the National Museum at Athens and the Choiseul-Gouffier "Apollo" in the British Museum.

2) Kalamis and his work. His possible connection with the Bronze Charioteer at Delphi. See Gardner, Appendix, p. 540.  
Robinson, Catalogue, pp. 1-3 of Supplement.

3) Myron and his work.

## HISTORY OF ART ANALYSIS.

- a) Discobolus—Lucian's description.

Copies in the Vatican, Rome,

British Museum, London,  
Palazzo Lancelotti, Rome,  
Museo delle Terme, Rome, and the restoration by  
Professor Rizzo.

- b) Ladas—literary references.

- c) Marsyas—Lateran copy at Rome, head in the Barracco Museum at Rome,  
and other material for restoration.

See Gardner, pp. 236-243.

Tarbell, pp. 166-171.

- c. The Spinario. Palazzo dei Conservatori, Rome.

- d. The Olympia sculptures, from the Zeus temple at Olympia:

- 1) East Pediment.
- 2) West Pediment.
- 3) Metopes.

- e. The "Ludovisi Throne," in Museo delle Terme, Rome. Compare with Boston  
relief of similar style.

- 3. Works of the Great Age, First Period (450-400 B. C.):—

Two names preëminent in the fifth century, Polyclitus and Phidias.

- a. Polyclitus and his work.

- 1) His life and connection with the Argive school.

- 2) His works:—

- a) The Cyniscus. Probable date about 460 B. C.

Possible copy in the Barracco Museum, Rome, and others.

See Gardner, p. 326.

## GREEK ART.

- b) The Doryphorus. Best copy in the Naples Museum.  
The "canon" of Polyclitus. Other copies.  
Evidence of the Argive relief and design on lamp found at Heraeum as  
to possible presence of horse originally.
  - c) The Diadumenus. Best copy from Delos, now in National Museum,  
Athens. Other copies.
  - d) Chryselephantine statue of Hera at Argive Heraeum.
  - e) Amazon. Many copies, in Vatican and elsewhere.
- 3) Some works showing his influence:
- a) Head of Hera found by the Americans at the Argive Heraeum.  
National Museum, Athens.
  - b) "Idolino", a bronze statuette in the Archaeological Museum, Florence.
- b. Phidias and his work.
- 1) His life, as far as it is known.
  - 2) His work.
    - a) First period, in the time of Kimon.  
Example:—Colossal bronze statue of Athena, known as the Promachos, which stood on the Acropolis at Athens.
    - b) Second period. His great period at Athens, in which he "first comes to himself and shows the true spirit of his art."
- Examples: (1) Athena Parthenos statue of gold and ivory, the cult-image for the Parthenon. Dedicated in 438 B. C.
- (2) Lemnian Athena probably belongs to this period.
- (3) Perhaps the Wounded Amazon.
- c) Third period. In Olympia, 438 to 432 B. C.
- Example: Chryselephantine statue of Zeus, the cult-image for the temple of Zeus at Olympia.

## HISTORY OF ART ANALYSIS.

- 3) Parthenon sculptures, of which he had charge and probably designed most, if not all, and executed some.

- a) Metopes, 92 in number, in high relief.

Subjects: East front, Gigantomachia, or Battle of the Gods and giants.

West end, Battles of Greeks and Amazons.

South side, Battles of Centaurs and Lapiths.

North side, doubtful, but perhaps the Trojan War.

- b) Pediments, East and West.

Subjects: East, Birth of Athena.

West, Contest between Athena and Poseidon for the land of Attica.

Composition, interpretation of remaining figures, and detailed study of the pediments.

- c) The frieze, in low relief.

Subject and arrangement.

Style and technique.

- c. Some works which show the influence of Phidias.

- 1) So-called "Theseum" frieze, on the east and west ends of the temple, over the pronaos and opisthodomos. It shows marked influence of the Parthenon metopes.

- 2) Balustrade of the Niké Apteros temple. Three slabs well preserved are in the Acropolis Museum.

Subjects: a) Niké adjusting her sandal.

b) Niké decorating a trophy.

c) Two Nikés leading a cow to sacrifice.

- 3) Caryatidae of the south porch of the Erechtheion.

- 4) So-called "Mourning Athena," or "Athena Thinking." Acropolis Museum Athens.

## GREEK ART.

- 5) Relief from Eleusis. National Museum, Athens.
- d. Some works showing Attic influence outside of Athens.
  - 1) Phigaleian frieze, from the temple of Apollo at Bassae. British Museum.  
Subjects: Battles of Centaurs and Lapiths.  
Battles of the Greeks and Amazons.
  - 2) So-called Lycian sarcophagus. Constantinople Museum.
- e. Some minor artists of this period.
  - 1) Alcamenes, the "rival of Phidias".  
His "Aphrodite of the Gardens" possibly reflected in the "Venus Genetrix" of the Uffizi, Florence, and similar copy, but inferior, in the Louvre.
  - 2) Cresilas. To him may be attributed the original of
    - a) Portrait head of Pericles, in the British Museum.  
Other copies in the Vatican at Rome, and the Barracco Museum, in Rome.
    - b) Wounded Amazon of the Capitoline type. Compare with the Polyclitan and Mattei types.
  - 3) Paeonius of Mende.  
A Niké found at Olympia by the Germans in 1875 is an original from his own hand. Olympia Museum.
- f. General summary of the fifth century work.
4. Works of the Great Age, Second Period (400-323 B. C.):-  
General characteristics of this period: three great names, Praxiteles, Scopas, and Lysippus.
- a. Praxiteles.
  - 1) His life.
  - 2) His work.
    - a) Hermes and the child Dionysos, an original work in marble from his own hand. Found in Olympia in 1877. Olympia Museum.
    - b) Cnidian Aphrodite. The Vatican copy. The best copy of the head, that in the Kaufmann Collection, Berlin.

## HISTORY OF ART ANALYSIS

- c) The Eros of Thespiae. No certain copy exists. Literary references.
  - d) The leaning satyr, the so-called "Marble Faun"—Hawthorne's description. The copies in the Capitoline, Vatican; the torso in the Louvre, regarded by Brunn as the original.
  - e) Apollo Sauroctonus, or Lizard-slaying Apollo. Copies in the Louvre and Vatican.
  - f) Mantinean reliefs of the contest between Apollo and Marsyas in music. An original work showing the influence of Praxiteles. National Museum, Athens.
- b. Scopas.
- 1) His life.
  - 2) His work.
    - a) The two male heads and head of a boar from the Temple of Athena Alea at Tegea. Female head and other fragments more recently found. National Museum, Athens.  
(See Gardner, both text and Appendix).
    - b) Other works known from literary sources.
- c. Lysippus.
- 1) His life.
  - 2) His work.
    - a) The Apoxyomenus, or man scraping himself with the strigil. Copy in the Vatican.
    - b) The Agias statue and its relation to a). Delphi Museum.
    - c) The portraits of Alexander the Great. Herm in the Louvre, the best authenticated copy. British Museum copy. (See Gardner's *Six Greek Sculptors*, pp. 223 ff., for a discussion of the subject.)
- d. Some minor artists of this period.
- 1) Timotheus—his work at Epidaurus.
    - Amazon from the pediment of the Asklepios temple. Nat. Mus., Athens.
    - Nereids, acroteria from same temple. Nat. Mus., Athens.
    - Niké, acroterion from the temple of Artemis. Nat. Mus., Athens.

## GREEK ART.

- 2) Thrasymedes—his influence seen probably in a relief of Asklepios seated, from Epidaurus. National Museum, Athens.  
(Compare coin of Epidaurus).  
Same type seen in head of Asklepios from Melos. British Museum.
  - 3) Leochares.  
Ganymede, after Leochares. Vatican, Rome.
  - 4) Bryaxis, worker, with others, on the Mausoleum of Halicarnassus.
- e. The Mausoleum of Halicarnassus in detail.
- f. Some other works showing the influence of the three great sculptors of the fourth century.
- 1) Head of goddess from south slope of Acropolis. Nat. Mus., Athens.
  - 2) Head of Demeter (?) or Niobe (?), from Delos. Nat. Mus., Athens.
  - 3) Poseidon (?), from the Peiraeus. National Museum, Athens.
  - 4) Seated Demeter of Cnidus. British Museum.
  - 5) Niobe and her children. Copies scattered, some in the Uffizi, Florence, and the Chiaramonti Niobide in the Vatican.
  - 6) Alexander sarcophagus. Constantinople Museum.
  - 7) Meleager of the Fogg Art Museum, Harvard University, Cambridge.  
Compare with this the Vatican Meleager and the head in the Villa Medici gardens at Rome.
  - 8) Aphrodite head in the Boston Museum of Fine Arts.
  - 9) Head from Chios in the Boston Museum of Fine Arts.
  - 10) Artemis of Gabii. Louvre, Paris.
  - 11) Greek mirror of fourth century, B. C., in the Louvre, showing the Aphrodite Pandemos type of Scopas.
  - 12) Ludovisi Ares. Museo delle Terme, Rome.  
Shows a type due to Lysippus and his school, or, possibly, as Furtwängler suggests, a Scopas type.  
Compare with the Bronze Hermes Resting, in the Naples Museum.  
Compare also the Ares of the East Parthenon frieze.

## HISTORY OF ART ANALYSIS.

- 13) Eros of the Capitoline. Compare with the Centocelli Eros of the Vatican.
  - 14) Bronze Hermes (?) found by the sponge divers off Malea in 1900. Athens, National Museum.
  - 15) Kneeling youth, from Subiaco. Museo delle Terme, Rome.
  - g. Attic Grave Reliefs showing influence of great masters of fifth and fourth centuries.
5. Works of the Hellenistic Period. (323–146 B. C.):
- a. General characteristics of the art of this period. Transference of the art centers to the East.
  - b. Some examples of the work of this period:
    - 1) Themis from Rhamnus, work of Chairestratos, son of Chairedemos, of Rhamnus. Date, early third century B. C. In Nat. Mus., Athens.
    - 2) "Aphrodite of the sword," from Epidaurus. In National Museum, Athens. Compare "Venus Genetrix" in the Uffizi.
    - 3) "Eubouleus" head. National Museum, Athens.
    - 4) Boy and Goose, after Boethus (?). Louvre.
    - 5) Niké of Samothrace. Louvre.
    - 6) Aphrodite of Melos. Louvre.
    - 7) Sophocles of the Lateran, Rome.
    - 8) Demosthenes of the Vatican, Rome.
    - 9) The Menander and Posidippus of the Vatican.
    - 10) Heads of Demeter, Artemis, and the Titan Anytos, from Lycosoura, by Damophon. National Museum, Athens.  
Date now established as second century B. C.  
(See Gardner, p. 899 of the 1911 reprint; Fowler and Wheeler, p. 286; G. Dickins, in the *Annual of the British School at Athens*, xii and xiii.)

## GREEK ART.

c. Pergamene School.

- 1) Period of Attalos I, second half of the third century B. C.
  - a) Dying Gaul, in Capitoline Museum, Rome.
  - b) Galatian warrior slaying his wife and himself. Museo delle Terme, Rome. Ludovisi Collection.
  - c) Attalid offerings at Athens. Marble copies in various museums.
- 2) Period of Eumenes II, about 191 to 166 B. C.
  - a) Great altar at Pergamum.  
Remains in special museum at Berlin.
  - b) Marsyas bound. Various copies. Its relation to the "Knife-grinder" in the Uffizi, Florence, a copy probably to be assigned to the period of Attalos I.

d. Rhodian School.

- 1) The Laocoön group. Vatican.
- 2) The Farnese Bull—Tralles. Naples Museum.

e. Ephesian School.

The Borghese Warrior in the Louvre.

f. Other Hellenistic and Graeco-Roman works.

- 1) Head of Boxer, bronze from Olympia. Athens, National Museum.
- 2) Bronze Boxer Resting. Rome, Museo delle Terme.
- 3) Apollo Belvedere. Rome, Vatican.
- 4) Artemis of Versailles. Louvre.
- 5) Apollo Citharoidos. Vatican.
- 6) Capuan Psyche. Naples.
- 7) Otricoli Zeus. Vatican.
- 8) Venus dei Medici. Uffizi, Florence.

## **HISTORY OF ART ANALYSIS.**

- 9) Venus d'Arles. Louvre.
- 10) Venus of the Pitti Palace.
- 11) Pallas of Velletri. Louvre.
- 12) Naples Athena.
- 13) Hera Ludovisi. Rome, Museo delle Terme.
- 14) Farnese Herakles. Naples.
- 15) Torso Belvedere. Vatican.
- 16) Dancing Faun. Bronze statuette. Naples.
- 17) Drunken Faun. Naples.
- 18) Laughing Faun. Louvre.
- 19) Old Market-woman. Found in Rome in 1907. New York, Metropolitan Art Museum.

### **D. Painting and the minor arts.**

References: Tarbell, *Greek Art*, chapter XI.

Fowler and Wheeler, *Handbook of Greek Archaeology*, chapters IV-IX.



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